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THTR 531.01: Graduate Seminar in Theatre History II

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Sweeney, Bernadette, "THTR 531.01: Graduate Seminar in Theatre History II" (2014). *Syllabi*. 2269.

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THTR 531.01 Graduate Seminar in THEATRE HISTORY II

UH 210 TUES 9.40-11.00 & THURS 9.40-11.00

Dr. Bernadette Sweeney

Cohen Ambrose

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Office Hours: Tues and Thurs 11.00-12.30 or by appointment

Course Description: Students will study each play, the context of each play and its period, selected scenes through performance, participate in class discussion, write 2 papers for formal assessment, present a research project and written reflection.

Course Outcomes:

On completion of this course students will:

- Have a broad knowledge of theatre history, style, context and audiences.
- Have a knowledge of chosen play texts through close reading
- Have a critically informed understanding of chosen play texts through reading and analysis of critical material
- Have an understanding of how each play performs its time, its politics and the conditions of contemporaneous production
- Have engaged with this work through script analysis, scene study, research and analysis
- Have articulated their engagement with the work through formal research and writing, through informal review and other writing, and through reflection on their own experience of the work as performers, dramaturgs, researchers and/or audience members
- Will have given a research presentation.

Required Texts: Norton Anthology of Drama Vol.2, Materials on Hand Outs and Moodle

Work for Assessment:

Work:

GRADED:

- 60%-- 2 essays, the first [20%] approx 3,000 words, the second [40%] 4,000 words. [deadlines to be decided with instructor]
- 20%--research presentation and 5 page reflection [schedule to be decided with instructor]
- 20%--attendance and class contribution

Graduate students will give 1 research presentation – Reflection is in the form of a **5 page paper** documenting student approach to chosen text, and research.

All papers must be printed with course details etc. on the first page, all pages numbered, and include a bibliography or works cited. This must include a range of internet and printed sources, at least 8 of each, which are beyond those offered by the class [articles on moodle etc.].

Plagiarism will be taken very seriously, and may result in course failure.

Essays will be graded on:

- Relevance to the topic
- Evidence of original research
- Originality and creativity,
- Thorough response to the material
- Levels of analysis and critique
- Writing: syntax, structure of argument, coherency,
- Formatting, style and presentation, management of the task [submitted on time and in full etc.]

Ground Rules:

I cannot accept late papers unless the student contacts me with a reasonable reason *before* the beginning of the class on the day the paper is due.

Attendance is required - each unexcused absence will result in your grade falling by a third of a letter grade. Continued absence will result in course failure. It is your responsibility to keep up with your attendance. Please follow your attendance record on moodle – if there are any discrepancies contact Cohen Ambrose asap. If you are encountering any health or related issues that affect your attendance, please contact me, Bernadette Sweeney, about this as soon as possible.

Please feel free to ask and answer questions inside and outside class. If you have any questions about how you are doing, what you want to write about, or any of the material, contact me or COHEN AMBROSE by e-mail, or arrange to see one of us during our office hours.

THEATRE HISTORY II - Spring 2014 Syllabus: (always subject to change)[1]

Week 1: Introduction

Founding of the Abbey Theatre: W.B Yeats & Augusta Gregory's *Cathleen Ni Houlihan* (1904)

Week 2: Founding of the Moscow Art Theatre: Anton Chekhov's *The Seagull* (1898)

Week 3: Political Theatres of WWI: Susan Glaspell's *Trifles* (1916)

Undergraduate group Project #1 presentations

Week 4: Theatre Design After WWI: Appia, Craig and Others

Guest Lecture: Mike Fink

Moodle Reading and Essay prep

Week 5: The First American Musical: Hammerstein and Kern's *Show Boat* (1927)

Undergraduate Paper #1 DUE

Guest Lecture: Dr. James Randall and Dr. David Cody

Week 6: Theatre of the American Midwest: Lanford Wilson's *Book of Days* (1998)

Week 7: Political Theatres of WWII: Bertolt Brecht's *Mother Courage and her Children* (1939)

Undergraduate Group Project #2 presentations

Week 8: The American Canon: Arthur Miller's *Death of a Salesman* (1949), William Gibson *The Miracle Worker* (1959)

Week 9: European Absurdism: Samuel Beckett's *Endgame* (1957) & *Footfalls* (1975)

Undergraduate Group Project #3 presentations

Week 10: SPRING BREAK

Week 11: Post-Colonial Drama: Wole Soyinka's *Death and the King's Horseman* (1975)

Undergraduate Paper #2 DUE

Week 12: Theatre of the Oppressed: The Theatre of Augusto Boal (1931-2009)

See article on Moodle

Week 13: REDRAFTING MEETINGS (meeting times TBD)

Week 14: Theatre of the North American Indian: Marie Clements' *Copper Thunderbird* (2007)

Undergraduate Group Project presentations #4

Guest Lecture: Anna Dulba-Barnett

Week 15: Course Review

Undergraduate Redrafted paper #2 due

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student **without my consent**. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation.

[1] Please refer to the current schedule for relevant dates with regard to adding, dropping, and withdrawing. Please make contact with a colleague or two to find out what has been assigned if you miss class.